DOCUMENT RESUME

ED 167 855 CG 013 250

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TITLE Love, Power, and Conflict: A Systems Model of Interparty Negotiation.
PUB DATE 21 Feb 77
NOTE 52p.

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Conflict; *Individual Power; *Interpersonal Relationship; Self Actualization; Sex Role; *Social Behavior; *Social Characteristics; Systems Analysis
IDENTIFIERS *Love

ABSTRACT

Some basic hypotheses and corresponding definitions of concepts are presented in an effort to succinctly state the relationship between three of the most basic concepts of social science, namely love, power and conflict. This novel theory is an example of limited reduction. However, it is cast so as to be applicable to both micro and macro levels of analysis, that is, to relations between two persons or two nations. A flow diagram helps to summarize the theory as a whole. In addition, an accounting scheme and a procedure are presented for content analyzing a wide variety of materials in terms of this model. Finally, a partial application illustrates the procedure and some of the most basic hypotheses by using them to analyze a theatre play about interpersonal conflict. (Author)

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LOVE, POWER AND CONFLICT:

A SYSTEMS MODEL OF INTERPARTY NEGOTIATION

by Carl Slawski

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For presentation in summary form at the Twenty-First Annual North American Meeting of the Society for General Systems Research (in the section on Patterns of Change in Human Society), February 21, 1977, Denver, Colorado.

CG011250

LOVE, POWER AND CONFLICT

A literature of great richness surrounds each of the concepts of the present study. The most basic notion is derived from Georg Simmel. Conflict has positive functions for a relationship or group. After immersion in the vast literature the author has tried to classify the forms of existence of these important variables together with a specification of the most important intervening variables. This classification of variables led naturally to the flow diagrams to be presented. The flow diagrams in turn are explained in terms of several interrelated hypotheses (with reference to the literature noted in parentheses).

The simplified diagram (Chart A) will be presented first in order to introduce the reader to the main concepts and hypotheses. Then the more complex diagram (Chart B) will be presented, followed immediately by the collected hypotheses (each of which corresponds to one arrow on the diagram). The numbers and letters on the diagram correspond to the numbering and lettering system used for the list of hypotheses. Following this collection of hypotheses the definitions are given of the concepts in the diagram and hypotheses. Then the hypotheses are illustrated with the story and scenes from the theater play version of "David and Lisa."

CHART A

Slawski 3/27/75
Love-Power-Conflict Simplified

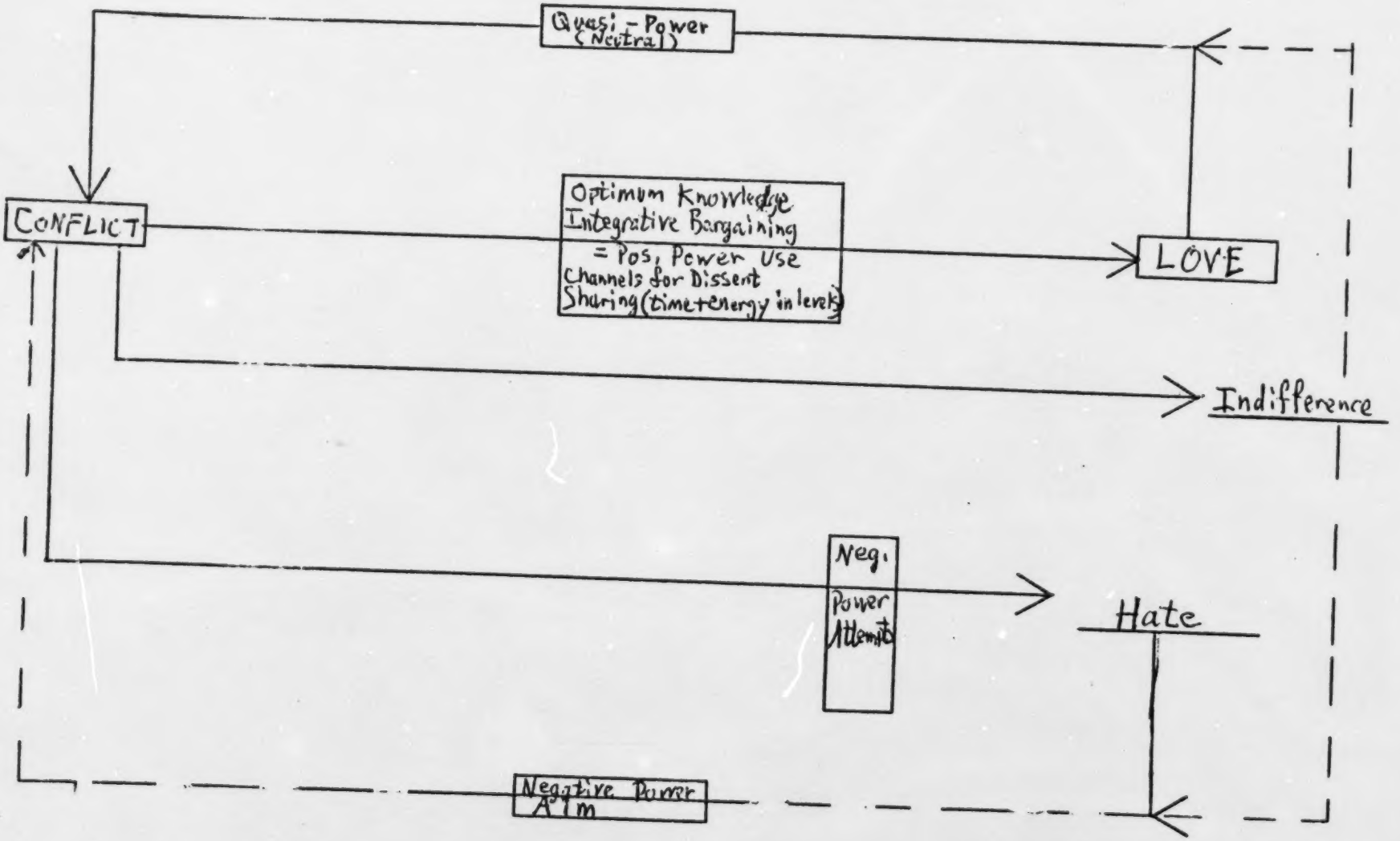
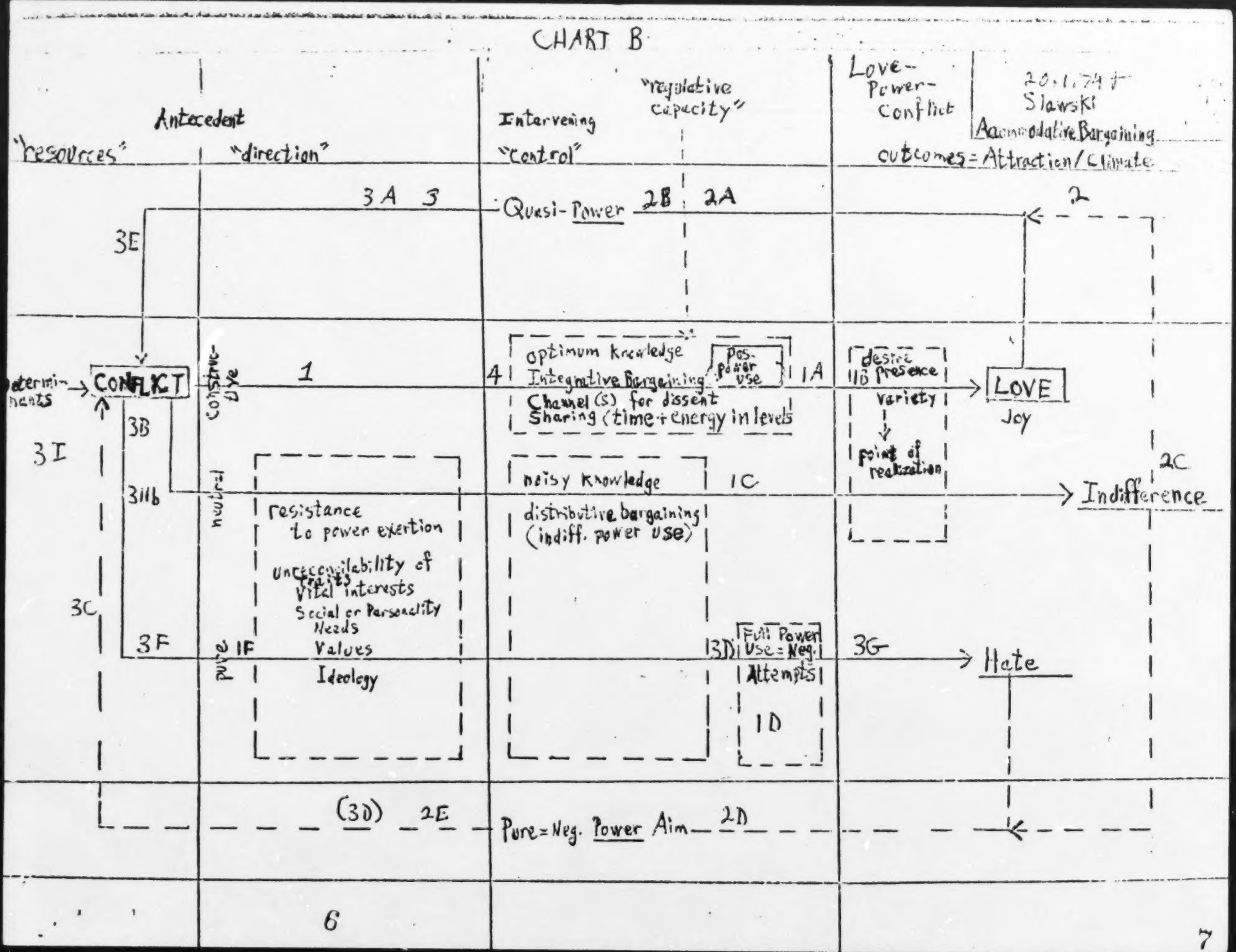


CHART B


Love-Power-Conflict
20.1.74 f
Slawski
Accommodative Bargaining
Antecedent
"resources"
"direction"
Intervening
"control"
"regulative capacity"
outcomes = Attraction/Climate
3A 3
Quasi-Power
2B 2A
2
3E
determinants
CONFLICT
constructive
1
4
optimum knowledge
Integrative Bargaining
pos-power use
Channel(s) for dissent
Sharing (time + energy in levels
1A
desire
IIB presence
variety
point of realization
LOVE
Joy
3I
3B
3IIb
neutral
noisy knowledge
1C
2C
Indifference
resistance to power exertion
unreconcilability of
Vital interests
Social or Personality Needs
Values
Ideology
distributive bargaining (indiff. power use)
3C
3F
pure
1F
3D
Full Power Use = Neg. Attempts
1D
3G
Hate
(3d)
2E
Pure = Neg. Power Aim
2D
6
7

Hypothesis 1: Conflict in an ongoing relationship leads to love.
(Coser hyps. 1 and 2; Burr hyps. 3.1 to 3.8)

A: The overarching principles or values which are conditions for the constructive outcome of conflict are the following (Coser, hyp.3):

1) the basic reconcilability of the issue itself;
2) importance of the issue to the parties involved;
3) openness of the parties to fair handling and negotiation of atypical as well as normal conflict;
4) integrative bargaining (Walton and McKersie,
5) appreciation of differences or variety in values, interests, life styles, etc., on both (or all) sides of the relationship(s) (Coser, hyp. 16 plus 13?).
6) maintaining of institutionalized channels for dissent (or disagreement between parties) (Lasswell, pp. 244, 167).
7) optimal knowledge of each party by the other (Fink
8) understanding of the other (Shibutani and Kwan, hyp. 3 on communication/ Gouldner, , hyp. 2)
   a) Common communication channels (Shibutani and Kwan, hyps. 2,4);
9) realization (of other's values and differences with one's own values) (Scheff, ASR ; Coser, hyp. 7);
10) attainment when necessary of points of realization in the relationship (Coser, hyp. 8);
11) a high degree of basic sharing (at the four levels (see below) (Burr, hyp. 3.20).

1B: Attainment of point(s) of realization is forwarded by two important conditions (which are at once signs of its attainment already obtained), namely,

A) desire of the presence of the other (which was also one of the five above listed signs of love), and
B) desire and appreciation for variety (of persons, values, needs, interests, etc.) (Shibutani and Kwan, hyps. 10 and 11).

1C: Conflict is more likely to be neutral or pure under the following conditions (Coser, p. 3, nonrealistic conflict):

1) resistance to A's power exertions by party B;
2) unreconcilability between the parties of their
   a) separate vital interests,
   b) social or personality needs, values, (Gouldner, hyp. 8, though tension is not equated with indifference), or ideologies (Coser, hyp.12),
3) noisy knowledge, and
4) distributive bargaining (Walton and McKersie,

1D: Conflict will amost inevitably be or become pure when either party uses full power.

1E: Neutral conflict leads to indifference to the other.

1F: Pure conflict leads to hate for the other.

Hypothesis 2: The state of attraction is the basic determinant of 1) the influence potential (or quasi-power base) of A over B (Olsen, hyps. 1-3, plus unequal distribution factors a-j; Burr, hyps. 9.9-9.12); Lasswell, pp. 200, 250 and 253), and
2) the favorability of the power aim.

2A: A loving relationship tends to base its influence potential on internalization (Olsen, hyp. 7), or identification (Gamson, hyp. 19).

2B: A loving relationship tends toward a positive power aim (say a friendly aim) in dealing with the other (Gamson, hyp3).

2C: An indifferent relationship tends 1) to base its influence potential on compliance, and 2) to have a power aim that is
   A) indifferent (Gamson, hyps. 17, 21; Lenski, hyps. 1-2),
   B) manipulative (Gamson, hyps. 2, 18, 22; Lasswell, two hyps. on p. 220).

2D: A hate relationship tends 1) to base its influence potential on compliance (or a combination of say soured internalization or identification), and 2) to have a power aim that is negative, i.e., any one or a combination (in increasing order of negativity) of
   A) manipulation,
   B) coercion,
   C) destruction, or
   D) violence.

2E: Conflict will increase with 1) the negativity of the power aim, and

2) the degree to which the typical influence potential in the relationship can be altered (Coser, hyp. 15; Lasswell, p. 273, def., plus pp. 274-281).

Hypothesis 3: A will have more potential influence (or quasi power) over B, the more B loves A.

3A. The more potential influence A has over B, the more likely A is to use that influence A has over B, the more likely A is to use that influence (Gamson, hyps. 5, 6, 4, 7-15).

3B: A frequent cause of hate is love gone sour.

3C: Love is often soured by over-use of power.

3D: Overly frequent negative aims or actual negative use of power increases conflict in a relationship.

3E: Thus, in the long run, love increases the grounds, frequency and intensity of conflict (if it arises) (Coser, hyp. 6).

3F: Increase of conflict increases the probability of negative use of power.

3G: Increase of competitive and unresolvable conflict and negative power use all increase the probability of developing a hate relationship.

3H: Thus the double bind (Bateson,) situation exists:

a) Love may increase negative power use and intensity of conflict, which in turn

b) change the love into hate.

3I: There are likely some areas of a relationship or separate issues which simultaneously increase both love and hate (as well as indifference) in their own domain of the relationship.

Hypothesis 4: A) The ultimate probability of a solution to conflict, as well as B) the proximate resolvability of an issue varies with 1) the reconcilability of the issue per se, 2) optimum knowledge, 3) integrative bargaining, 4) channel(s) for dissent and 5) sharing depth.

Definitions

1. Love is relating deeply with or toward another in a potentially fulfilling, personal and social way. It is defined by and comprised of five components, namely, 1) empathy, 2) desire for the presence of the other, 3) sharing,

4) sacrifice, and 5) joy. (See complete paper for details. A summary of hypotheses relating these variables is in the Appendix to the present paper.)

2. Conflict is opposition or disagreement of any kind on the part of one party in relation to the other (Close to the definition of G. Simmel,

3. Integrative bargaining involves the willingness to make some sacrifices of one's own present needs for the good of the other or the relationship, perhaps in order to reach a joint payoff which could not otherwise be greater than the sum of each party's separate payoffs. This may involve strategic coupling of bargainable issues so that tradeoffs can be made.
4. Modifying utility parameters is the attempt to bargain with the other party to modify the value he puts on certain goals for the negotiation and the relationship (Adapted from Walton and McKersie,
5. Optimum knowledge is knowledge of the other party in the degree and kind that will lead to a smoother, deeper and more long-lasting relationship on a task-oriented as well as a socio-emotional level. (Concept suggested by Fink
6. Noisy knowledge is the opposite of optimal knowledge. It is a kind that pries into the private affairs of the other which he is unwilling to offer beforehand. Or it is knowledge resentfully given.
7. Understanding of the other is knowledge which is able to view the other party's values in relation to one's own on the important issues.
8. Realization is a knowledge of the understandings of the other in relation to 1) one's own knowledge of the original issue, and 2) to pertinent mutuality of agreement or disagreement about that issue.
9. Point of realization is a turning point in negotiation of a conflict which allows one to size up the values and payoffs in the relationship as a whole in such a way that the present conflict can be overlooked or seen in subordination to the otherwise predominantly favorable outcomes in most areas of the relationship or in the relationship as a whole.
10. Sharing is the unity of direction of energy thrust in a relationship, especially including time and effort expended in joint activities, for the benefit of the other or the good of the relationship. It can be described as composed of three levels of increasing depth, typically

reached or realized in approximate chronological order from 1) sharing of traits, to 2) complementary vital interests, to 3) meshing of social personality needs. A more strictly behavioral correlate of these three levels which depends more directly on reciprocation is coordination of joint action.

11. Directions of conflict, or goal orientations:
    A. Constructive: when the goal of each party is a joint payoff rather than a separate division of the spoils.
    B. Neutral: when the goal is competitive (as per M. Deutsch, 1965, in Smith, 1971, pp. 36ff.) with zero-sum payoffs, done in a fair manner.
    C. Pure: The goal is entirely competitive or even negatively aimed at destruction of the payoffs of the other (Lasswell, p.223).
    D. Mixed: Any of a combination of the preceeding three directions in different levels or within separate ongoing conflicts in the relationship.
12. Power exertions are attempts by A to move B to do something that A wants B to do.
13. Distributive bargaining is the attempt to divide up the available goods, resources, values or booty in an equitable or fair way, or at least a legitimate way, though with each partner trying to ultimately gain as much as possible for himself regardless of the expense of the other.
14. Commitment is a bargaining tactic which involves the taking of a firm bargaining position to start with, while trying to force the other party into agreeing to this basic demand (adapted from Walton and McKersie,

15. Full power consists in the attempt of A to work negatively against the good or the goals of B, including his destruction.
16. States of Attraction (some notions similar to Shibutani and Kwan, hyps. 5, 8, and 9):
    A. Love,
    B. Indifference (five types in increasing order of neutrality towards the other, regarding the specific issue in question):
        1) respect
        2) satisfaction
        3) encapsulation (Etzioni,), fractionating (R. Fisher, 1964,), or compartmentalization (which means

setting aside the particular issue, or relegating it to particular situations, or dividing it into components of manageable or bargainable size);

4) end of the relationship on that issue,

5) end of the relationship as a whole.

C. Hate

1) vengeance

2) the feud.

17. Power is the probability that A can get B to do what A wants B to do. Its most important aspect for the present analysis is whether or not and the degree to which it is used in a positive, neutral or negative way toward the other person or the relationship, i.e., the power aim.

18. Influence potential is the capacity of A to successfully induce B to do A's will. Bases of influence (following Kelman,), in order of decreasing influence include:

A. internalization

B. identification

C. compliance (Gamson, hyps 1, 4; Burr, hyps. 9.1, 9.3; Lasswell, p. 213, plus def. of allocation).

D. Some combination of the three (See also Raven and French,

19. Internalization is the conscientious belief in the goals aimed at by A and B (these goals having been received originally from the other party).

20. Identification is the wish of A to be like B.

21. Compliance is doing the wish of another against one's own wish.

22. The depth of influenceability increases from compliance to identification to internalization.

23. The favorability of the power aim decreases from 1) positive to 2) indifferent, to (four negative types, namely) 3) manipulative, 4) coercive, 5) destructive, to 6) violent.

Hypotheses Illustrated Through
"David and Lisa"

The story of "David and Lisa" is a beautiful example of two mentally-disturbed adolescents who learn gradually to overcome their phobias. The original novel was written by a psychiatrist, Theodore Isaac Rubin, and adapted as a screenplay by Eleanor Perry. The present analysis will be based on the stage adaptation later done by James Reach (1967).

It has been said that perhaps the major reason for a great deal of what passes under the name of "mental illness" results in large part from a lack of love. Hence the appropriateness of the present application. The step-by-step relearning of how to love is probably more simply stated in this play than in "normal" behavior because of its attempt to show the painful process in a way that is concrete and understandable to all. The play version is used since it allows us to interpret what could well be our observations of or interaction with two people in a psychiatric clinic, or for that matter any two people we meet in everyday life who love or are trying to love one another. One of these people could well be ourselves. The author or playwright only helps us to see the essentials better by artistically dropping out nonessential details. We need such helps to understand ourselves and the complex workings of the phenomena to be dealt with here.

The setting of "David and Lisa" is a special clinic in Connecticut known as the Berkley School for disturbed adolescents. It takes place during the course of one school term. The action centers around David, a sixteen-year old, the only son of wealthy parents, over-protected by a dominating mother, who is tortured by his mania against being touched. Lisa is the fifteen-year old girl who was never loved by her parents. Her personality is split into

two different girls. One speaks only in childish rhymes and insists on being spoken to in the same way. The chief psychiatrist is Alan Swinford who gives understanding guidance to the pair along with the other students, all of whom have personality disturbances of some kind. David's mother also appears on the scene occasionally to enlighten our understanding of the causes of his problems.

It is illuminating at this point to look more in depth at the elements of power and conflict in the lives and relationships of David and Lisa. Perhaps we can next gain some insights into the cause of their "mental illness," which is indeed in a parallel way the pathology of their family environment and peer group relations. The hypotheses on love, power and conflict will now be treated in order. The reader can refer back to the previous list for exact statement of the hypotheses.

Hypothesis 1: The conflict of adjusting to one another's illness symptoms provided a basis for their meeting and thus for their relationship itself, which blossomed into love.

1A: The eleven conditions of their constructive conflict are all met. 1) The issue of their adaptation to one another's foibles and phobias is reconcilable by either tolerance of the other or recovery from their "illnesses." 2) The issue of their phobias is highly important to each which means that it will not be overcome with great ease. 3) They are both at least partially open to fair handling of their problems. 4) They bargain integratively, each overlooking the problems of the other as much as they are

Hypothesis 2: Their loving state of attraction determined 1) the strong influence they had over one another, and 2) the fact that their power aim in a relationship was favorable.

2A: They identified with one another and even internalized the appreciation of the needs of one another. Thus the relationship was able to be a loving one.

2B: Their loving relationship led to a positive power aim, that of making friends with one another.

2C: The relationship between David and his father, especially that of David toward his father is one of indifference. David merely complied when he felt he had to. His father had apparently been indifferent toward him (or away on business) at crucial moments in his earlier life.

The reader is encouraged here to read the play scene (p. 58-60, included later in this paper).

2D: A hate relationship (such as obtained between David and his mother) is based on compliance. There may have been identification with her at one time, but it had long since soured by the time we see them. The power aim between them is now manipulative and coercive, though not overtly destructive or violent, except in a very real psychological sense for David.

2E: The power aim between David and Lisa was not at all negative, and the influence potential between them seemed quite alterable. Hence conflict between them was not great.

Hypothesis 3: The potential influence each had over the other grew the more they developed their loving interest. David's relationship of indifference and hate with his mother did not allow either to influence the other except in compliance to the absolutely necessary demands of the other. The school gave him a lever to free himself from her dominating and controlling powers.

3A: The mother had <u>influence</u> over David to the extent of being able to remove him, at least temporarily from the school, and sure enough she did use the influence. David and Lisa used their influence to help one another. Alan, a psychiatrist, used his influence in positive ways only, and for David's benefit at the expense of his mother's influence. (Read Play Scenes pp. 13-15 and p. 28.)

DAVID. (With suppressed emotion.) I'll do that--just leave me alone, will you?

MRS. FERRIS. (Pleasantly, as if this request were perfectly normal) Fine. (She looks around.) My office is down the hall. You will call me if you need me? (DAVID nods, and she exits.)

DAVID (Looking off into space.) Sure . . . sure, I'll call you if I need you. (He sighs heavily, puts his suitcase on bed and opens it; extracts from it a small, battered and torn stuffed Teddy Bear, clearly a carryover from childhood, and strokes it longingly.)

BLACKOUT

Scene: The LIGHTS come up in ALAN'S office. Alan is seated behind his desk and Mrs. Clemens is seated across from him.

ALAN. . . . and you may send as many letters and packages as you want to.

MOTHER. I see.

ALAN. It'll be good for David to know his parents are thinking of him. However . . . (Looks at her speculatively) I must warn you not to worry if he doesn't write often in reply --

MOTHER. (Confidently) Oh, he'll write to me. Why, he--he worships me! He always has--even when he was a baby. I told you I never had a bit of trouble with him when he was little--

ALAN. He was about three when the nightmares started?

MOTHER. (Draws back) Nightmares?

ALAN. Why-- (Look at her) Perhaps it was Mr. Clemens who mentioned them--

MOTHER. I certainly don't remember any nightmares. (She leans forward; earnestly.) He's a brilliant boy--brilliant! I told you, didn't I, Doctor, that he's always at the top of his class in math?

ALAN. Yes, I believe you did tell me that.

MOTHER. Well--of course he sometimes has a little trouble with Englis' but I'm sure--if he has a good teacher . . . You'll see that he works hard?

ALAN We hope we can help David with his emotional problem; then after that--

MOTHER. (Interrupting) Those other psychiatrists--(She makes a gesture of dismissal) I'm counting on great things from you, Doctor.

ALAN. Thank you. (Rises.) We're all going to do our best for David.

MOTHER. (Smiling up at him provocatively) I'm sure you will-- (Rises) I'm sure you will. (Alan crosses to exit with her; she stops there and, standing close to him, looks intently at him, with a definite sexual challenge. Uneasily, Alan takes a step back and she smiles in triumph) Goodbye, Doctor. (She turns to go.)

BLACKOUT

SCENE: David's room. DAVID has finished unpacking; the suitcase is out of sight and the spread is on the bed. On the small table stands a row of textbooks between book ends. Pens and pencils are lined up in an orderly row. DAVID is seated at the table, staring at a large sketch pad. He is both forlorn and rigid with apprehension. After a moment, a KNOCK is heard from Offstage.

DAVID. (He jumps up in alarm and shrinks back.) Who is it--who's there?

ALAN. (Offstage.) Dr. Swinford. (He enters.) Hope I'm not inter--

DAVID. (Furiously) I want a lock installed on my door immediately!

ALAN. (Takes a few steps in; pleasantly) No one will come in without your permission.

14 ACT I

DAVID. How do I know?

ALAN. We don't have many rules here, but this one works--as you'll see. (He looks around.) Things in pretty good shape, are they? (Notices the drawing pad on the table.) Oh, you like to sketch, do you?

DAVID. (Hesitates, then grudgingly.) I sometimes do designs--clock mechanisms, and so on.

ALAN. (Impressed.) Really? Clock mechanisms? (David nods.) Intricate, aren't they? (As David doesn't react.) Well--mind if we talk for a while?

DAVID. (With some heat.) Dr. Swinford, I submitted to extensive testing and other nonsense for two full days last week, from you and your psychologist and your assorted lieutenants, but--(He breaks off.)

ALAN. (Helpfully.) Yes?

DAVID. Now I'm here, I'll go along with the routine, with the indignities. But there's a limit to cooperation, and--well, frankly, I don't care for more interviewing.

ALAN. I can understand that. But it's not interviewing. It's talking things over so that perhaps I can help you. After all, David, isn't that what we're both here for?

DAVID. (Pettishly.) You call me David--but I have to call you Mr. Swinford.

ALAN. You can call me Alan.

DAVID. (Somewhat appeased.) Thanks. . . Then let's leave it, Alan, that if I ever feel like talking to you, I'll talk to you.

ALAN. (Hesitates momentarily.) All right, fair enough--I'll be available. (Turns to leave, then turns back.) Oh--dinner's not till six. Would you like to go outdoors for a while?

DAVID. Didn't I tell you I <u>loathe</u> athletics?

ALAN. Take a walk if you like--

DAVID. (Surprised.) A walk?

ALAN. You may go out after classes whenever you like--just so you let me know when you're going.

DAVID. (Considers.) What time is it now?

ALAN. (Glances at his wrist watch) Five after four.

DAVID. May I see your watch? (Alan approaches him, holding his hand out. David backs away.) Don't touch me--I just want to look at it. (He does so.) Uninteresting. Do you have any others?

ALAN. Yes, I do have an old pocket watch--but I'm afraid it's not working at the moment--

DAVID. The wall clock in your office isn't working either.

ALAN. Haven't had time to call a repair service.

DAVID. Well, you'll have time now, won't you? The time you'll save by not talking to me.

ALAN. (Look at him and breaks into a slow smile.) I'll see you at dinner, David. (As he turned to leave:)

BLACKOUT

SCENE: The Day Room; night. The room contains two tables, and eight or ten chairs spread around them. Seated at the tables are MAUREEN HART, a pretty young woman of about thirty, and three BOYS and two GIRLS, all between fourteen and seventeen. After a moment, ALAN enters with DAVID.

ALAN. Oh, Maureen--can I see you a minute?

MAUREEN. (Rises and crosses to them.) Certainly.

ALAN. I don't think you've met David Clemens yet--Maureen Hart.

MAUREEN. Hello, David.

DAVID. (Examines her.) Another psychiatrist?

MAUREEN. I'm a therapist.

DAVID. (Sarcastically.) There's a great difference, I guess.

ALAN. Will you introduce David around, Maureen?

MAUREEN. Be glad to.

ALAN. Thanks. I'll see you in the morning, David. (He turns and exits.)

MAUREEN. Did you enjoy your dinner?

DAVID. (Shrugs.) I didn't notice.

BEN. Fine, David, very very good--(David gives him a contemptuous, superior look, tosses the chalk down and turns to exit as:)

BLACKOUT

TRANSITION SCENE: MAUREEN, with KATE, CARLOS, SANDRA and ROBERT, all wearing coats, are assembled in a hall. DAVID enters, also wearing a coat.

KATE. (To David; gushy) You going to Radio City with us? (David shakes his head; he circles them to cross.) Oh, come on--it's a terrific picture!

MAUREEN. We'd love to have you, David--

(David ignores them; as he exits, his walk is, as always, very deliberate, his back stiff. CARLOS follows him for a few steps, imitating him.)

KATE. Cut that out, you slob! (She takes a step toward Carlos, her eyes narrowed.)

BLACKOUT

TRANSITION SCENE: David is at the desk in his room, working on a drawing. After a moment a KNOCK is heard Offstage.

DAVID. (Startled) Who is it?
ALAN. (Off) It's Alan.
DAVID. What do you want?
ALAN. (Off) May I come in?
DAVID. No! I'm busy.
ALAN. (Off) Okay, I'll try some other time.

(As David looks out with a smug smile:)

BLACKOUT

3B: The relationship between David's mother and father as well as between David and his mother is one of hate, likely brought about by an earlier love, but a controlling and partial love that became a scourge.

3C: David's mother used her power to control David, in the process preventing him from developing his potential to relate to other people. Whatever love there was soon soured.

3D: The conflict between David and Lisa increased when David lost his temper at her once, overusing his power. His mother had done that so often to him that their relationship was one of pure conflict.

3E: The love between David and Lisa increased the grounds for conflict. If she had not been so attached to him his loss of temper would not otherwise have led her to run away from the school.

3F: The high conflict felt by David toward his mother and father led to his almost continual use of negative power towards them.

3G: The competitive and unresolvable conflict and negative power use of David's mother toward David and toward his father all increased the probability of a hate relationship developing between the two pairs.

(Read Scene: p.57-58.)

sounds of GLASS shattering and falling to the floor. Panting, DAVID glares at ALAN. There is a pause.)

ALAN. It's all right about the clock. It can be fixed.

DAVID. Cut out the "understanding-the-kid" stuff. Do I have to break every damn thing in this office before you'll fight back?

ALAN. You mean fight back against your parents, don't you? I did--believe me, I did! (David's face works emotionally.) Maybe they'll reconsider after a while. If they do, I hope you'll come back--

DAVID. (Half-choking as he fights the tears.) Don't hold your breath! (He turns and runs off.)

(ALAN looks after him for a moment, his expression deeply compassionate.)

BLACKOUT

SCENE: The Day Room. JOHN and LISA are seated at one of the tables. LISA is printing on a pad with a crayon. She pushes the pad over to JOHN; she has printed WER DAYVED.

JOHN. David? Remember, I told you? David's gone home--to his own home. (LISA prints MAN.) Yes, David went with a man. David's father took him home. (JOHN draws the pad over to himself and prints DAVID.) This is another way of spelling his name--the way he spells it, remember? (After DAVID he prints CLEMENS.) And that's his last name, Clemens. Can you print your last name? (LISA looks at JOHN desperately. She chews on her crayon, obviously making an intense effort to think. But the name won't come to her. Her face is contorted with grief and her eyes swim with tears.) Brandt. Brandt is your last name . . . (He prints it for her) See? There it is, Brandt.

(LISA snatches up the sheet of paper, crumples it in her fist and breaks into uncontrollable sobbing.)

BLACKOUT

SCENE: The Clemens living room. Needed are three chairs. DAVID and Mrs. Clemens are discovered seated. They are silent; DAVID is staring vacantly into space; and Mrs. Clemens is regarding him anxiously. After a moment, Mr. Clemens enters with a folded newspaper.

FATHER. (He is a successful, aggressive, no-nonsense type of man.) Evening.

MOTHER. How was your day at the office, dear?

FATHER. (Mutters something unintelligable.) Umph . . . (Sits in chair and unfolds the newspaper) You okay, David?

DAVID. (In a dull voice.) Sure.

FATHER. Attaboy! You'll get over it in time--whatever's ailing you--and you'll agree that your mother and I did the right thing for you.

DAVID. (Flatly.) Sure. The right thing.

FATHER. (To David.) Want to come down to the office with me tomorrow? Take you to lunch at the Old Vienna--

MOTHER. The food there's too heavy for him--

FATHER. (Snapping at her.) Since when?

MOTHER. All those dumplings and gravy--

FATHER. He doesn't have to order dumplings and gravy.

MOTHER. Why don't you take him to Judson's?

FATHER (Scornfully.) That place? Tea room food and jabbering women!

MOTHER. Anyway, we're planning to go shopping for him tomorrow. Aren't we, David?

DAVID. No! I don't want to go.

MOTHER. Don't be silly, darling; you've got to have summer suits--

FATHER. (Looking up from the newspaper.) Oh, don't pick on the boy! If he doesn't want to go, he doesn't want to go. There'll be plenty of time for shopping when he feels up to it.

MOTHER. (She glares resently at him, then forces a smile to her face and turns to DAVID.) I talked to West Hill Academy. They'll hold a place for you next fall.

FATHER. Msybe he'd rather go to our local high school.

MOTHER. (Disgusted.) Public school can't prepare a boy for college.

FATHER. Prepared me.

(A TELEPHONE is heard ringing Offstage.)

MOTHER. Who ever heard of the college you went to?

FATHER. You had no trouble finding it when you were invited for a week end.

MOTHER. To my everlasting regret! (She gives him a long baleful look.)

(The TELEPHONE keeps ringing insistently.)

FATHER. (Angrily as he rises.) If no one else will answer it, guess I'll have to. (Slaps the paper down on the chair and exits.)

MOTHER. (Sarcastically to DAVID.) Lovely manners--your father! (Then, self-pityingly.) It's so hard for me when you're away, David, with nobody but--him! It's so lonely here. . . (Tears well up in her eyes as:)

BLACKOUT

SCENE: David's bedroom at home. DAVID is lying on the bed, fully dressed; he is on his back, staring unseeingly at the ceiling. Mr. Clemens is standing near the bed.

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FATHER: . . . can't just stay in your room all the time, not eating, not sleeping. Now, that's not logical, is it? (He waits for a reply but doesn't get one.) You've got to get out and do things. You've got to talk to people when they talk to you. (DAVID doesn't react at all.) Listen, we've got a great idea. You and I and your mother—the three of us'll drive to California this summer--see the country! Sound good to you? (No response.) They say it's a mighty big, beautiful country . . . (Mr. Clemens waits, but again there is no response. He sighs, crosses and sits on the foot of the bed.) When I was your age, I never went anywhere. My father didn't give a damn about—frankly, he wasn't the greatest guy in the world . . . (He glances around the room, a faraway look in his eyes.) The day you were born—that made me a father, and I—the nurse held you up--your eyes looked so new! (He laughs softly.) Gee, I wanted to make the world over—so that your eyes wouldn't see anything that—so you wouldn't ever be scared or—or disappointed. (He looks at David searchingly.) What scares you so much, David? (He waits; no response from David.) When did it start? (No response.) If it's something I . . . I'm sorry . . . (He rises and moves away a few steps.) If you'd only pull yourself together! All it takes is will power, making up your mind! (Crosses back and stands over the bed.) You're such an intelligent boy; your brain must know nothing'll happen if a person touches you. (David moves for the first time turning away from Mr. Clemens.) Tell you what I'll do: I'll go out on the street with you, invite anyone who comes by to punch me even—I'll demonstrate it for you! (As he waits for a response from David, his hopeful expression fades. He moves around the room, then stops as his attention is caught by something on the wall.) Remember all the toys you used to have up here? (He gestures at the wall.) Cars—trucks—stuffed animals. Remember that fireman's hat I bought you? (He looks toward David and smiles.)

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When you were little, you used to think I was just about it—you know? (He waits then sighs and crosses to exit, then turns.) Listen, if I took next week off, would you like to go somewhere just with me? Drive up to Boston or something? Take a look at Harvard? (He waits, David doesn't move.) You don't have to answer now. Think about it, huh? (He takes one last look at David, then turns and exits.)

(After he has gone, DAVID lies perfectly still for a few moments; it is as though his father had never been there with him. Then DAVID reaches under his pillow, gets out the old Teddy Bear and fondles it.)

BLACKOUT

SCENE: The front hall of Berkley School, played in the Downstage Center area. It is late at night and the hall is dimly lighted. Offstage, the DOORBELL is ringing insistently, as though somebody were holding a finger on it. After a moment, Ben appears in the hall and hurries to the door; he is fully dressed. He exists and is heard Offstage.

BEN. Why, David! Hello! Come on in.

(He re-enters with David, who is carrying his suitcase.)

DAVID: (He takes a stand just inside the door.) I've got to see Alan right away.
BEN. All right, I'll call him. Come in and--
DAVID. (Not moving.) No. I want to see Alan.
BEN. Don't you want to wait in his office where you can sit down and be comfortable? (David shakes his head.) Okay, I'll get him.

(Ben crosses and exits. David puts down the suitcase and stands there, tense and worried. His face seems drawn with exhaustion. After a few moments, Alan enters, he is dressed in a robe and pajamas.)

ALAN. David! It's good to see you!
DAVID. (Still looks worried.) My parents don't know. I just packed up and left.
ALAN. (Considers.) I have to call them. You understand why.
DAVID. (Tensely) I won't go home. I won't go home!
ALAN. (Considers.) I think it'll be all right, David.
DAVID. (Anxiously.) Do you?
ALAN. (Smiles reassuringly.) Yes, I'm pretty sure.
DAVID. I didn't have anywhere else to go, so I came here.
ALAN. I'm glad.

(DAVID looks at Alan intently, and an expression of relief slowly crosses his face. He picks up his suitcase and crosses to Alan. As they start to cross down the hall together, Alan almost puts his arm around David's shoulder; then, remembering, he arrests the gesture in mid-air and lets his arm fall to his side.)

BLACKOUT

SCENE:: The Day Room. The next morning. The only occupant of the room is JOSETTE, who is studying a textbook and making notes. David enters. He and Josette exchange a cold stare. He skirts her table and chooses a chair at the other one. After a moment, Josette puts down her pencil, rises and crosses to David.

JOSETTE. (Thin-lipped.) Welcome back to the booby-hatch. (No response from David) It didn't work out, huh?

3H: In both relationships a double bind situation existed, i.e., between David's mother and father, and between David's mother and himself. Some previous feeling of love increased the negative power used and intensity of conflict once it broke out, and in turn changed the love into hate.

3I: There are definite areas of the relationship between David and his mother which simultaneously increased both hate and indifference (with a false front of love). His mother promises to take him anywhere on her visiting day but almost immediately goes back on her word. In the same breath in which she says she loves him she scolds him. (Read Scene, pages 48, 50-51.)

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with a relieved smile, David hesitates, then gloomily crosses to her.)

MOTHER. Darling! I thought you were never coming!
DAVID. (In a dull voice) Hello Mother.
MOTHER. What took you so long? Do you realize it's six weeks since my last visit? Come and sit down. (They sit at table together.) You look so thin . . . I've been so lonesome, not being able to telephone . . . You never write any more --
DAVID. Where's Father?
MOTHER. Chicago--a business meeting. You haven't gained an ounce. Did you get the pajamas I sent? (David nods.) I went to three different shops before I found plain white ones.
DAVID. Thank you.
MOTHER. I don't want thanks; just a line to let me know they got here. (David stares at his hands.) We won't talk about it any more. What would you like to do this afternoon? We'll do anything you want--

(LISA has risen and now she comes up to David. She is carrying a magazine and a sheet of paper. She holds up the paper, on which she has printed HERE DAYVED, with an arrow directed to a picture in the magazine.)

DAVID. (Gently) That boy, I see, he looks like me. I see, Lisa. (Lisa frowns at him.) I mean Muriel -- Muriel.

MOTHER. Poor child. What is wrong with her?
DAVID. Schizophrenic. (He taps his temple.) You know, crazy.
MOTHER. Doesn't it upset you to be around children like that?
DAVID. Why should it? I'm crazy too.

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MOTHER. Now, don't say that--it breaks my heart! (David smiles faintly.) You've got some problems, but--

DAVID. I've got bats in my belfry--or I wouldn't be here, would I?
MOTHER. (With determined brightness) How are you getting on with Dr. Swinford?
DAVID. Alan's okay.
MOTHER. You call him "Alan"? Not very respectful--
DAVID. He doesn't care about all that respectful crap.
MOTHER. (Shocked) Your language!
DAVID. (With a gesture toward Carlos) See that kid over there?
MOTHER. (Making a face) Indeed I do!
DAVID. Puerto Rican. Every other word out of his mouth is--
MOTHER. (Quickly raises a hand to stop him.) Don't tell me--I don't want to hear! (She gives CARLOS a look.) What is a boy like that doing in a school like this?
DAVID. He's crazy too.
MOTHER. But it's so expensive. I mean, can his parents--?
DAVID. Some welfare agency put him in here--after he knocked up thirteen girls--(Mrs. Clemens reacts, looking aghast.) That's what he says. In my opinion, he's suffering from delusions of grandeur. (JOHN enters and crosses to Lisa. David looks grim.) There's that bastard, John!
MOTHER. David!
DAVID. (Jumping up.) Let's get the hell out of here! (He starts off, and Mrs. Clemens rises and hurries after him.)

BLACKOUT

Scene: A park.
A park bench is placed in the Down Center area. DAVID and his MOTHER enter and cross to bench.

DAVID.(Looking at the bench with distaste.) Filthy. God knows who's been climbing all over it with their filthy shoes.
MOTHER.(Also examines the bench closely) No pigeons at least. (She takes a folded newspaper from her handbag and spreads it over the bench. They sit gingerly side by side, but not touching, on the paper.) Now tell me all about school.
DAVID. Nothing to tell. (He is staring intently at something out front and to one side.)
MOTHER. What about English? Are you getting good grades?
DAVID. I told you: Barbara doesn't give grades.
MOTHER. Barbara? Do you call all your teachers by their first names?
DAVID. Some of the kids call her, "That old bitch." She's not so old, though . . . (Still staring out front.) Look at those two.
MOTHER. (Following his gaze) Really! In a public place!
DAVID. Don't look if you don't like it--
MOTHER. (Half-rising) Come on, David--
DAVID. (Absorbed in what he is seeing) No--I like it.
MOTHER. We can't just sit here--

MOTHER. (Primly above it all.) I do not know.

DAVID. Don't know what an affair is?

MOTHER. I don't wish to discuss it.

DAVID. It's sleeping together. The term is a contradiction; they have to be awake together--

MOTHER. (Staring as though trying to make him out.) Where do you get those ideas?

DAVID. From reading. Unfortunately . . . (With a sly smile) And from listening to the kids in the dorm.

MOTHER. I'm sure Dr. Swinford wouldn't approve of--

DAVID. Alan would swoon with joy if I talked to him about sex. He thinks it's one of my big problems.

MOTHER. You're just a young boy!

DAVID. Are you saying that sex is for old people only? (As he looks out front, he reacts disappointedly.) Oh--our guinea pigs are leaving.

MOTHER. Thank heavens!

DAVID. (Suddenly.) Let's go to a sexy French movie--(His Mother grimaces with distaste.) That part of my education has been sadly neglected.

MOTHER. A movie? On a beautiful afternoon like this?

DAVID. That's why. We can get aisle seats. Not too many filthy people around.

MOTHER. (In a self-pitying tone.) But I haven't seen you for so long--I want to talk to you. (David stares at her for a moment then furious, he leaps up from bench and starts to cross. His Mother rises and hurries after him.) David--wait!

DAVID. (He stops and stands with his back to her.) Go ahead--talk! Talk! (Seething.) What do you want to talk about?

MOTHER. I miss you so terribly--you don't realize--

DAVID. Stop handing out all that crap!

MOTHER. What do you mean?

DAVID. (He turns to face her; imitating her tone.) "We'll do anything you want to do." You know damn well we'll do what you want to do--and we always have! (She looks shocked.) You never talk--you just toss words around! You're such a two-faced hypocrite! I can see through you--I can see you for the phony you are!

MOTHER. (Appalled.) How can you say such a thing to your mother?

DAVID. Sure, you're my mother--does that automatically make you a saint?

MOTHER. (Martyred.) You've changed--how you've changed!

(DAVID, his face angry and set, turns and continues to cross.)

BLACKOUT

Hypothesis 4: The issue as we have suggested is reconcilable. They can overcome their fears of people. They gain optimum knowledge of the other under the circumstances. He is able to appreciate immediately the moment when she first lowers the barrier between them by not rhyming. He takes this up as a moment to reciprocate in kind by offering her his hand. This is also a form of integrative bargaining. They have adequate channels for dissent in the organization of the school itself and in the psychologists and psychiatrist who work there. The depth of their sharing continued to grow. Hence The ultimate probability of a solution is optimistic. And the issue between them, their mutual fears, seems already resolved, as seen in the following scene (pp. 77-79).

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(She takes a threatening step toward LISA, who turns and skips off.)

BLACKOUT

SCENE: The park, played in the Downstage Center area, where the park bench has been placed. It is late at night and the lighting is very dim. LISA is seated on the bench, obviously cold and miserable. She has her arms around herself and her teeth are chattering. After a few moments, TWO BOYS come walking on and stop short when they see LISA. They are about fifteen, street-gang types. They pantomime to each other that LISA might be something worth looking into. They slowing cross to bench, then split up, approaching LISA from two sides.

FIRST BOY. Hi, gorgeous!
SECOND BOY. Where ya been all our lives!

(LISA looks from one to the other of them, but doesn't speak.)

FIRST BOY. Oh, ya wan' us to sit down, huh?
SECOND BOY. T'anks for the invitation! (They sit on either side of her.)
FIRST BOY. What's a slick chick like you doin' here all by your lonesome?
SECOND BOY. Your boy friend stand ya up?

(Again LISA looks from one to the other. Her teeth chatter more loudly.)

FIRST BOY. Cold--the poor little t'ing's cold!
SECOND BOY. Yeah, whatta ya say, John? Let's warm her up,huh?
LISA. (Looks inquiringly at First Boy.) John?

FIRST BOY. Yeah, that's my name: John. Wanna make somethin' of it?
LISA. Not John, not John! Begone, not John!
SECOND BOY. (With elaborate sarcasm.) Well, whatta ya know, man? We got a real live poet on our hands!
LISA. Not John, not John--

(She attempts to rise, but FIRST BOY grabs her and yanks her roughly to the bench.)

FIRST BOY. Not leavin' so early, are ya?
SECOND BOY. 'At wouldn't be sociable, baby--
FIRST BOY. We hardly had a chance to get acquainted--
SECOND BOY. Yeah, whatta ya, stuck up?

(LISA clutches herself more tightly, seems to shrink within herself; her teeth chatter.)

FIRST BOY. (Clucks in mock sympathy.) Poor cold little t'ing--
SECOND BOY. We better warm her up before she freezes to deat'--
FIRST BOY. Yeah--(He grabs her and bends her over, trying to kiss her. LISA struggles frantically, gets one hand free and rakes viciously at his face.) Why, you--! (He slaps her.)

(LISA redoubles her effort to break out of his grasp, and the SECOND BOY moves in to lend a hand. Between them, they wrestle her prone onto the bench and begin to swarm over her. Suddenly a FLASHLIGHT shines onto them from Offstage, and the BOYS break off and watch, alert to the danger.)

DAVID. (His voice is heard from Offstage.) There she is!

(He runs on, followed by ALAN, who has the flashlight.)

(Without hesitation, DAVID keeps running toward the group on the bench.)

ALAN. (Trying to keep up.) David--be careful!

(The TWO BOYS look at each other for a moment; then, by some unspoken communication, they decide that discretion is the better part of valor, and they turn and scurry off in the opposite direction. LISA collapses, sobbing, her head in her lap, her hair wild. DAVID stands at the bench for a moment, looking at her, then he sits on the bench, getting as close to her as he dares without actually touching her. He looks at her for another moment; then softly:)

DAVID. Lisa . . . (A little louder.) Lisa . . .

LISA. (She raises her head. She stops crying and an expression of enormous relief spreads over her face.) David!

DAVID. (Anxiously.) Are you all right?

(ALAN stands a little to one side, still shining the flass on them and watching the scene compassionately.)

LISA. David--(Her eyes are large with reproach.) You were nice to Simon--you were mean to me.

DAVID. I'm sorry, but-- (He stops in mid-sentence astonished) Lisa, your're not rhyming! (Trying to control his excitement.) And you're not writing. You're not Muriel. You're you!

LISA. Lisa, Muriel, the same. I'm me. (She rises.) Let's go back to school now.

DAVID. (He rises slowly. His whole body has become rigid. He is breathing in short, shallow gasps. He speaks in a desperate whisper.) Take my hand. (LISA looks at him; he averts his gaze and puts a hand out stiffly from his side. His voice now becomes a choking plea.) Lisa, take my hand!

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(Slowly, LISA's hand reaches toward his. DAVID's face betrays an agony of dread. LISA's hand meets, touches, then takes DAVID's in its grip. DAVID's expression is anguished, as if he expects to die right now, right at this moment. Together, they start to cross past ALAN. DAVID's teeth are clenched and tears are running down his cheek. LISA is smiling at him reassuringly, lending him her strength. As they pass ALAN, he smiles, happy at DAVID's triumph; then he snaps off the flash and starts to follow them.)

CURTAIN

Practical Recommendations for How to Promote Love and Avoid Harmful Conflict

Although they are not systematically derived from the hypotheses stated and illustrated above, the following set of statements should provide some initial guidelines on how to forestall and/or resolve conflict between parties. There is not enough space to illustrate them in this article.

The greatest problem occurs when there is a conflict of 1) vital interests, 2) social or personality needs, or 3) strong elements of hate in a relationship.

Some general rules for handling such situations are the following:

I. Cease fire.

A. Promote a rule of nonviolence by every means possible (both physical and psychological violence)

II. In general, choose or aim for greater variety and symmetry and a wider circle of person inclusion where one must make a choice over the tendency to hold and/or express differing views (from the other party).

III. Develop and informed, sensitive empathy for the other.

A. This will more likely come through early and continuing training and practice.

B. It begins with at least a tolerance of differences.

C. It proceeds with a preference for, or desire for, variety of values as well as personality types.

D. Exchange information and ideas in order to reach an optimum knowledge in an empathic way.

E. Try to understand the other's traits, vital interests, and personality needs as a basis for understanding his posture on an issue. This requires fine tuning.

F. It should develop into a realization of the needs of self, other, and the relationship.

IV. Aim and jockey for life-games with JOINT PAYOFF.

A. Prepare for an engage in difficult integrative bargaining on "hot" issues, i.e., those that are most problematic.

B. This involved integrative, even sacrificial bargaining, rather than distributive or negative bargaining (the latter aiming to harm or destroy the other, being zero-sum situations).

1. This implies a willingness to give up certain significant demands or needs in the bargain.

C. A positive power aim should be cultivated (rather than one that is indifferent, and especially not negative: manipulative, coercive, destructive or violent).

D. A power mode of MUP (modifying utility parameters) should be used rather than Commitment (least of all to nonessential rules of behavior or merely traditional values of ideologies).

1. This again requires fine tuning.

E. It is very helpful to have ongoing, institutionalized channels for dissent with the other party as a rule of the relationship.

1. The use of a third party, mediator or arbitrator respected by both is most useful, especially for issues which the two parties do not seem to be able to resolve without outside help in a reasonable period of time.

F. In the established, nondefensive dissent setting, the parties should seriously consider a list of possible alternatives (with advantages and disadvantages in parallel columns) which are thought to solve the present conflict.

1. This should take into account the partner's or opponent's possible moves and consequent outcomes for both.

G. This process requires a great deal of tact and diplomatic skill. A key requisite is the ability to clearly state the factual truth and alternatives (even regarding one's own partially hidden emotions and sentiments).

H. Separate payoffs, compartmentalization or encapsulation of roles or payoffs should be used primarily for agreed-upon complementary duties or activities.

I. Aim for payoffs that are intrinsic to the relationship or shared extrinsic payoffs over separate payoffs which are extrinsic to the relationship.

1. Aim for payoffs that lead in the long run (according to the best estimates) to greater intrinsic payoffs and/or shared as opposed to separate extrinsic payoffs (such as for individual gain, interpersonal separateness or intergroup separatism).

J. Choose intrinsic joy in the other and the relationship) over short-run profit (and perhaps occasionally over longer run profit extrinsic to the relationship, depending on the strengths of the payoffs and long-range goals).

K. Aim for reasonably longer run intrinsic payoffs (joys in other and the relationship) and/or extrinsic payoffs with longer run potential for intrinsic payoffs (for the persons and other groups) where one must make a choice over (more strictly task oriented goals, instrumental means or) nonjoyful payoffs in general.

V. <u>Equalize resources</u>

A. Counterbalance capacities,

1. plus forces of war.

2. Symmetry of influence potential leads to the deepest relationship.

B. Where equality is unobtainable, impractical, or mutually undesirable, try to develop <u>complementary</u> interests, needs, values and ideologies, and a division of labor.

1. This can be achieved by reckoning the circumstances and conscious planning (especially using nonzero-sum games).
2. Another mode is to do many enjoyable and necessary things together, especially those requiring cooperation of the parties and give-and-take in the interaction process.
   a. It is generally easiest to begin with activities already of mutual interest.

C. Investment in the relationship in such a w[illegible]hat productivity or external profit is gained concurrently w[illegible] intrinsic relationship joys and joint tasks will usually lead to the relative equalization of resources. Or at least the investment will be viewed as more profitable than the pain of separation, and the time and effort required to initiate and develop another relationship with a greater payoff for the individual concerned.

VI. Develop the ultimate concern, aim and goal of a deeper relationship.

A. Allot time and effort or energy to this end and follow through with a concrete policy (using the above principles).

1. All of the above presumes that in the long run the present relationship is worth investing so much energy into it, relative to alternate relationships available.
   a. Careful individual reckoning with the help of trusted friends and disinterested third parties is the best way to discover the relative value of the present relationship and its alternatives.

Significance

A comprehensive and integrative systems model has been stated and illustrated with a micro-level example (developed with the aid of an accounting scheme and summarized with a set of 16 bipolar scales described in the appendix). The centrality and importance of the concepts treated has suggested the need for this systematic statement. The difficulty of handling the concepts and in part the controversy surrounding their meaning has no doubt prevented or inhibited previous attempts by scholars to deal with them. The definitions and approach used here are unusual if not unique. However, my experience in using

this model has shown its fruitfulness for gaining new insights into a tremendous variety of real-life situations. Its practical and theoretical value seem promising for a number of reasons. With a little practice it is easy to apply and not far removed from easy testability. It is informative, useful in predicting (or at least postdicting) outcomes, and helps to explain how the full range of attraction states (love, hate and indifference) were or could be developed for any given type of relationship.

Future Research

A desirable direction for future research would be to analyze several case studies in a systematically comparative way. Two or three cases at a time is a manageable number to begin to test the basic hypotheses stated in this present working theory. The accounting scheme and bipolar rating scales (described in the appendix) should be helpful in this regard. Another useful approach would be to keep a diary or journal on attempts to implement the practical recommendations. This could be done by the parties to a two-person relationship or by the change agent or participants in a large-scale organization.

APPENDICES

Accounting Scheme

The procedure for using the 30-item accounting scheme (see attached rating sheet) is simple, though the judgments made by the observer/analyst requires a thorough acquaintanceship with both parties (or persons) involved as well as the context of their conflict. After a certain necessary amount of practice in recognizing the 30 variables (based on the definitions given above) the content analyst must sit down and quietly recall the pertinent factors in the case at hand. If the rating is based on a text or script (such as for "David and Lisa") he should read it thoroughly (and even see it on stage if possible). Then he should read slowly again, noting in the margins of the text the key word for each of the 30 variables. This may take three or more readings as well as a review for variables or examples of concepts missed in the first reading. The 30 variables should be noted as they apply to each of the parties separately (even noting changes in the variables over time). Then the analyst should transcribe the page numbers of the text into the appropriate row and column of the rating sheet (for each of the 30 variables for each of the two parties). When this is complete he is ready to illustrate the hypotheses (stated in the beginning) and to make a rating as a preliminary test of each hypothesis for this case. Many insights can be gained from this process alone.

If a more definitive test is desired, a large number of comparative cases, ideally based on actual case studies of one kind of relationship, will have to be similarly analyzed. Then nonparametric statistical tests can be performed on the data to give a more sophisticated test to the hypotheses.

RATING SHEET FOR SIGNS OF LOVE, POWER, CONFLICT

Stages in a relationship, each of which could be analyzed separately into "time 1" (before) and "time 2" (after) situations: 1) At first sight, 2) After some common experience, 3) In the process of making a longer commitment, 4) At the point of evaluation of the relationship, 5) Upon making a (relatively) permanent commitment, 6) At the falling out or stage of disenchantment, 7) at death. Or 8) the relationship as a whole.

	KEY VARIABLES:	PARTY A	PARTY B	
	A. Early basic indications of grounds for a relationship:			
1	1. Initial positive thrust vs. Bad Vibrations			
2	2. Trust in other vs. Mistrust			
3	3. Sense of Responsibility to other vs. Irresponsibility			
4	I. CONFLICT			
*	A. Issue			
5	B. Degree			
6	C. Determinants			
7	D. Importance of issue to subject(s)			
8	E. Reconcilability of Issue (Perceived vs.)			
9	F. Availability of channels for dissent			
10	G. Traditionalism (of roles) vs. Democratic			
11	H. Goal: Constr., Neutral, Pure, Mixed			
	II. LOVE ELEMENTS:			
12	A. Empathy or knowledge of other: Degree			
13	1. Optimal knowledge vs. Damaging, Noisy			
14	2. Symmetry of knowledge between pair			
15	B. Desire of presence vs. indifference vs. Repulsion			
	C. SHARING OR NOT of:			
16	1. Traits			
17	a. Compared to ideal other vs. most disliked other			
18	2. Complementary Vital Interests, Values, Ideology			
19.	3. Social Personality Needs Meshing			
20	4. Coordination of Joint Action: Smooth vs. Rough			
21	D. SACRIFICE vs. Selfishness			

KEY VARIABLES (Continued)			PARTY A	PARTY B	
22	1.	Integrative Bargaining Patterns vs. Distributive (re: direction of Power Moves) vs. Nonrational			
23	2.	Strength of Power Used (up to Full)			
24	3.	Power Mode: MUP vs. Commitment			
25	4.	Negativity of Power Moves (as in D1)			
26	5.	Influence Potential: 4 Bases: 1) Internalization, 2) Identification, 3) Compliance, 4) Combination.			
27	6.	6 Influence Aims: 1) Pos., 2) Indiff., 3) (Neg.:4) Manipulative, 4) Coercive, 5) Distributive, 6) Violent			
28	E.	JOY vs. Unhappiness in Other and in the relationship			
29	III. A.	5 Forms of Bond: 1) Total Union 2) Div. of Labor, 3) Separation 4) war 5) Total conquest. (=overall style)			
30	B.	Attraction Outcomes: LOVE, Hate, Indifference.			

APPENDIX:

Bipolar Rating Scales

It is helpful at some point in the assessment of a relationship (at least as a summing up) to attempt a quantitative rating. For this purpose, a seven-point bipolar rating scale has been prepared for the sixteen most important variables. Several judges, raters or content analysts could be asked to read or view or observe the case or script in order to give an overall rating for each person in relation to his opposite number. Here the rater could be asked to rate 1) David in regard to Lisa, 2) Lisa in regard to David, 3) David in regard to his psychiatrist, 4) David in regard to his mother, 5) David in regard to his father, etc. The most important ratings for our example are of course the first two, the two teenagers in regard to one another. The remaining relationships can be viewed as secondary or background factors. These ratings are clearly perceptual. But at our present state of knowledge a great deal of subjective judgment is required to measure these variables no matter what technique is used. Only a very long period of behavioral observation could partially obviate the necessity for an observer's or participant's rating, and then only on such non-emotional factors as the smoothness of coordination of the joint action (item No. 8 on the rating sheet). Clearly, more accurate measurement would have to be based on larger patterns of behavior indicative of each type of emotion. A single momentary feeling is not only hardly measurable, but sociologically not very useful.

The evidence for such ratings should always be given by each rater in order to allow the overall analyst to make a secondary judgment about the validity of the ratings of an individual rater. Ethnographic quotes from the dialogue itself (in the case of a play script) are most useful and probably adequate as an initial kind of evidence. Later, depending on the purposes of the study, more sophisticated or perhaps more quantitative evidence might also be sought.

RATING OF TWO-PARTY RELATIONSHIP

Date _____

Place a mark between the dots to indicate your rating for each item below.

Rater _____

Ratee _____

In relation to party _____

Rate the sentiments of A towards B separately from those of B to A. Do not try to judge the response of the other party when doing so.

1. : _____ : _____ : _____ : _____ : _____ : _____ : _____ :

HIGHLY POSITIVE INITIAL THRUST	Neutral Initial Thrust	EXTREMELY NEGATIVE

2. : _____ : _____ : _____ : _____ : _____ : _____ : _____ :

EXTREMELY TRUSTFUL	Moderate Trust	EXTREMELY MISTRUSTFUL

3. : _____ : _____ : _____ : _____ : _____ : _____ : _____ :

HIGHLY RESPONSIBLE	Average Responsibility	HIGHLY IRRESPONSIBLE

4. : _____ : _____ : _____ : _____ : _____ : _____ : _____ :

EXTREMELY HIGH CONFLICT	Moderate Conflict	NO CONFLICT AT ALL

5. : _____ : _____ : _____ : _____ : _____ : _____ : _____ :

HIGHLY IMPORTANT ISSUE	Moderately Important	VERY UNIMPORTANT ISSUE

6. : _____ : _____ : _____ : _____ : _____ : _____ : _____ :

EXCEPTIONALLY EASILY RECONCILABLE ISSUE	Average Reconcilability	COMPLETELY UNRECONCILABLE ISSUE

7. : _____ : _____ : _____ : _____ : _____ : _____ : _____ :

HIGHLY TRADITIONAL ATTITUDES TO RELATIONSHIP	Moderately Traditional	HIGHLY UNORTHODOX ATTITUDES

8. : _____ : _____ : _____ : _____ : _____ : _____ : _____ :

HIGHLY COORDINATED (SMOOTH) JOINT ACTION	Moderately Coordinated	HIGHLY UNCOORDINATED (ROUGH) JOINT ACTION

(This one item requires consideration of the response of the other party.)

Rating of two-party relationship (cont.)

9.	HIGHLY POSITIVE INFLUENCE AIM	Indifferent Influence Aim	VIOLENTLY NEGATIVE INFLUENCE AIM
10.	DEGREE OF INFLUENCE OF A OVER B: VERY HIGH	Moderate Influence	NO INFLUENCE AT ALL OF A OVER B
11.	EXTREMELY HIGH DEGREE OF POWER USED	Moderate Power Used	NO POWER USED AT ALL
12.	INTEGRATIVE (SACRIFICIAL) BARGAINING USED	Distributive Bargaining Used	VERY SELFISH ACTIONS
13.	HIGHLY ACCURATE EMPATHIC KNOWLEDGE OF OTHER	Moderate Knowledge Of Other	FALSE KNOWLEDGE OF OTHER
14.	STRONG DESIRE OF PRESENCE OF OTHER	Indifference To Presence Of Other	STRONG REPULSION OR HATE
15.	HIGH ENERGY RESOURCES SPENT TOWARD FULL SHARING	Little of No Energy Spent On Joint Activities or Interests	STRONG OPPOSITION OF INTERESTS AND VALUES: EXTREME DIFFERENCES
16.	GREAT JOY IN OTHER OR RELATIONSHIP	Mere Satisfaction Or Acceptance of Other or Relationship	STRONG SORROW OVER THE OTHER OR THE RELATIONSHIP

APPENDIX A:

Hypotheses and Model

In an attempt to summarize and show more starkly the logical, causal and empirical connections between the five basic concepts comprising the elements of love, we present diagram I and ten accompanying explanatory hypotheses. Only the most likely hypotheses are stated, and each hypothesis corresponds to one arrow-head in the diagram. Coordination and sharing are treated as one variable. (References are given in parentheses to literature containing similar hypotheses.)

1. If I have empathic knowledge of another person I will more likely desire his presence (Shand, 1914: p. 464).

2. If I desire the presence of another in an effective way I will likely gain greater emphatic knowledge of him (Homans, 1950).

3. If I have empathic knowledge of another then I will more easily be able to coordinate my actions with his and ultimately share more deeply with him of the substance, direction and intensity of our expended energy, including time and effort (Rogers, 1958, and counseling literature).

4. Where there is coordination and sharing there will more likely be greater empathic knowledge (Shibutani, 1965: 574).

5. Where there is coordination and sharing there will more likely be increased joy (intrinsic to the relationship or experience) (Locke, 1951).

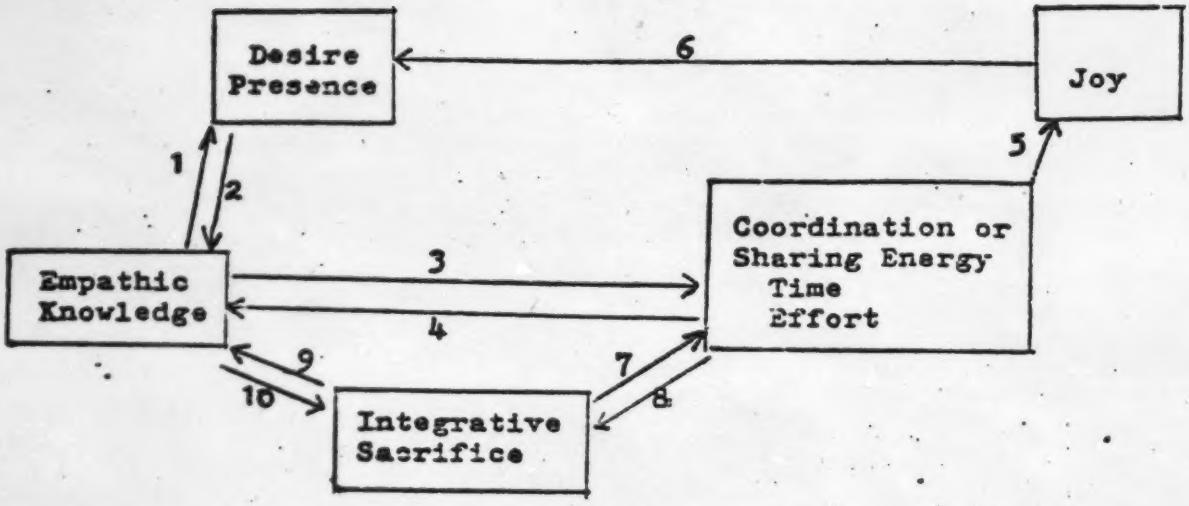
6. As joy is increasingly experienced in the relationship, then the person will have a greater desire of the other's presence (Shand, 1914: 291-282, 500-510; Lott, 1972: p. 117; Darley and Berscheid, 1967).

7. Where there is coordination and sharing there will also more likely be greater attainment of integrative sacrifice (which occurs in times of decision, conflict and quasi-bargaining situations in general, perhaps implying such goals of sacrifice as joint payoff, altruism or service of the other, or service of others in general) (Shils and Janowitz, 1948; Adranes in Berkowitz, 1972: p. 71).

8. Greater integrative sacrifice also promotes coordination and sharing in a relationship (Sorokin, 1950).

9. Where there is integrative sacrifice there will more likely be greater empathic knowledge (Berkowitz, 1972: pp. 89ff.)

Diagram I


Desire
Presence
6
Joy
1
2
5
Coordination or
Sharing Energy
Time
Effort
Empathic
Knowledge
3
4
9
10
7
8
Integrative
Sacrifice

10. Where there is greater empathic knowledge there will more likely be greater integrative sacrifice (Aronfreed in Berkowitz, 1972: p. 86).

Many other hypotheses could easily be developed about the effects of loving relationships on other aspects of psychological and social systems. But this must be left for a future paper. Perhaps the most logical next step is to show the range of configurations of the five elements which are typical of various types of relationship, such as idealized relationships, relationships with strangers, business associates, friends and family members.

DAVID & LISA vs. ISRAEL & ARABS

DAVID	ISRAEL
1. Won't let himself be touched. Fears death.	1. Highly self protective, defensive. Fears annihilation.
2. Clock dreams = Control over lives of others.	2. Diaspora→ Agressive, maximum in-group loyalty.
3. Suspicious of relationships with all who are too near, especially those in the immediate neighborhood.	3. Suspicious of Arabs, sometimes discriminatory.
4. Knows how to get his way.	4. Expansionist, e.g., pop., and "defensible borders." Usurp resources, e.g., water of Jordan.
5. Intelligent at math., chess, etc.	5. Highly skilled technology, education, business.
6. Knows a bit of psychiatry.	6. Good at rhetoric and diplomacy. Want peace table (=recognition)
7. Good observer of people Uses it to impress authorities, e.g., Dr.	7. Good intelligence gathering. Uses UN as a tool.
8. Accepts counsel	8. Accepts US war aid plus mediator Kissinger.
9. Strong: Refuses communication with father and mother especially.	9. Highly unified in battle, esprit de corps. Fight for lives. Use reprisal tactic.
10. Weakness for pretty girl (someone out of the family, not an official helping person.	10. No apparent positive weakness (ex. maybe Dutch).

LISA	ARABS
1. Speaks in rhymes.	1. Threatening rhetoric. Exaggerated.
2. Lively but gives up soon.	2. Lacks unity and extended fighting energy.
3. Needs care, attention, own life space.	3. Feel cheated out of land, rights due to expansionism of Israel.
4. Was completely ignored by parents.	4. Ignored, victim of big power conspiracy in Balfour Agreement and UN vote to set up Israel (1947).
5. Beautiful.	5. Great birthplace of civilization, religious center.
6. Weak in math.	6. Inferior calculations in war. Tactics: guerilla warfare, much random firing (an underdog tactic).
7. Needs tutor: David helps.	7. Underdeveloped, need technical assistance. Respect big powers, US and Russia.
8. Doesn't talk in rhymes to psychologist.	8. Accept Dr. K as mediator.
9. David angered, scares her so she runs away from the school in distress, feeling rejected by stronger people.	9. Israel clobbered her in 1967--6-day war. Arabs take initiative in 1973--October war.

LISA (Continued)	ARABS (Continued)
10. This is her strongest bargaining point, refusal of communication.	10. Shuts off oil supplies. Signs armistice.
11. David eagerly searches, finds her, holds out hand fearfully.	11. Wins concessions
12. She holds his hand, and no longer speaks to him in rhymes.	12. Gains esteem and technical help. Can open Suez Canal. Want land/payment/justice for refugees and Palestinians in general.
13. Both still ill, but show signs of recovery.	13. Still shy of peace table.
14. Refuses peace without rhyme with all except two people.	14. Resentful but now can accept squatters (Israel) under certain conditions.

Evaluation of Models

FOUR CRITERIA FOR A GOOD THEORY APPLIED TO:

	5 Elements Flow Chart	Love-Power-Conflict Flow Chart
Ease of Application	Separate elements more reliably observable than total phenomenon of love. Bipolar scales simplify. Empathy (and sacrifice, meshing and joy) hard to measure. Composite judgment still difficult. Construct is broken into observables (even involving non-rational factors).	Applies at macro and micro levels. Fair amount of reconceptualizing necessary to apply to the macro level.
Information Value	Contains explicit descriptive accounting scheme, facilitating codification of data and experience. Not fully concrete. Validity of specific 5 challengeable as eccentric. Requires further elaboration to apply to child socialization practices.	Only attempt known to study the 3 variables together. Is explicitly related to the 5 elements of love. Gives valuable overview re nature of bonds, how they might change, and process of 2-party negotiation. Long-term history unaccounted for. Gives little aid re description of resources brought to the relationship.

Evaluation of Models (Continued)

	5 Elements Flow Chart	Love-Power-Conflict-Flow Chart
Explanatory Power	Says <u>why</u> joy results from certain kinds of interaction. In re to components of actualization it suggests why or how the steps of the need ladder might be ascended. Doesn't completely explain why joy does not result when the first 4 elements exist. Doesn't explain the terminus of love.	Explains socio-emotional life processes better than other sociological or social psychological theories, especially, e.g., exchange (because latter is too calculative, rational only). Explains flux in love and hate and indifference, and the origin of each. Provides starting point for outline of social control effects of love (never before systematized in observable ways). Can never be fully explicit in the absence of concrete cases.

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